271 159.

FREEDOM IN FETTERS—A PRINCELY FREEDOM. —Chopin, the last of the mode:- musicians, who gazed at and worshipped beauty, like Leopardi; Chopin, the Pole, the inimitable (none that came before or after him has a right to this name)— Chopin had the same princely punctilio in convention that Raphael shows in the use of the simplest traditional colours. The only difference is that Chopin applies them not to colour but to melodic and rhythmic traditions. He admitted the validity of these traditions because he was born under the sway of etiquette. But in these fetters he plays and dances as the freest and daintiest of spirits, and, be it observed, he does not spurn the chain.

160.

CHOPIN'S BARCAROLLE.—Almost all states and modes of life have a moment of rapture, and good artists know how to discover that moment. Such a moment there is even in life by the seashore—that dreary, sordid, unhealthy existence, dragged out in the neighbourhood of a noisy and covetous rabble. This moment of rapture Chopin in his Barcarolle expressed in sound so supremely that Gods themselves, when they heard it, might yearn to lie long summer evenings in a boat

161.

ROBERT SCHUMANN.—"The Stripling," as the romantic songsters of Germany and France of the